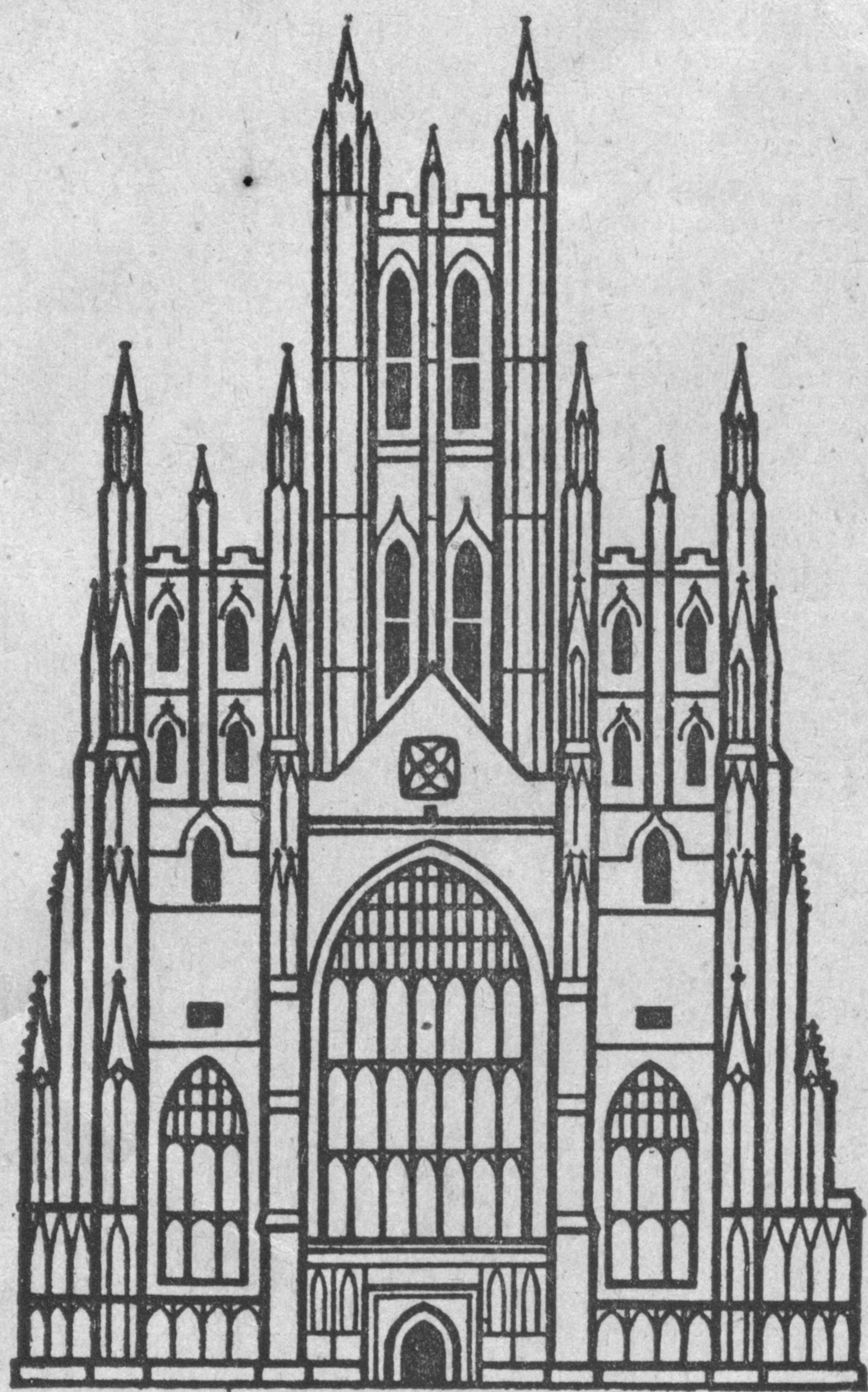


A GUIDE TO  
CANTERBURY  
CATHEDRAL



PUBLISHED BY THE DEAN AND CHAPTER



## **TIMES OF SERVICES**

### **SUNDAYS**

- 8.0 Holy Communion
- 11.0 Matins and Sermon
- 12.15 Holy Communion
- 3.0 Evensong and Sermon
- 6.30 Evensong and Sermon

### **FOURTH SUNDAY IN THE MONTH**

- 8.0 Holy Communion
- 10.0 Matins
- 11.0 Holy Communion (Sung) and Sermon
- 3.0 Evensong and Sermon
- 6.30 Evensong and Sermon

### **WEEKDAYS**

- 8.0 Holy Communion
- 9.30 Matins
- 3.15 Evensong

### **SAINTS' DAYS**

- 8.0 Holy Communion
- 9.30 Matins
- 10.15 Sung Eucharist
- 3.0 Evensong 

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Blessed are they that dwell  
in Thy house: they will be  
always praising Thee.

THE  
CATHEDRAL  
AND  
METROPOLITICAL CHURCH OF CHRIST  
CANTERBURY

24th impression - completing 760,000

All profits derived from the sale of this Handbook will be  
devoted to the maintenance of the Cathedral and its services



## TO THE PILGRIM

FRIEND, as you enter this House of God, remember that you are one of a great company of pilgrims, who for thirteen centuries have come to Canterbury from all lands and have worshipped God in this Holy Place.

*I was glad when they said unto me:  
We will go into the house of the Lord.*

Remember the Saints and the Archbishops of old, Augustine, Dunstan, Alphege, Anselm, Thomas, and all the holy men and women who have here served God in their generation.

*O God, our fathers have told us: What  
thou hast done in their time of old.*

Remember the Master Builders and Priors, and remember also the craftsmen of succeeding ages who raised this House to the glory of God.

*Except the Lord build the house:  
Their labour is but lost that build it.*



# HOW THE CATHEDRAL WAS BUILT

## THE FIRST CHURCHES OF CANTERBURY

The earliest church of which history speaks is linked with St. Augustine. Bede, the historian, writing about 730, tells us that when AUGUSTINE, sent from Rome by Pope Gregory (597), came to this royal city, he "recovered", with the help of Ethelbert, King of Kent, a church built during the Roman occupation of Britain. Its foundations may be beneath the present nave; a pavement of Roman brick was found in 1737 when a grave was dug in the fourth bay from the west.

It is not known to what uses the "recovered" church had been put during upwards of two centuries since the Romans departed. The former dedication had passed from living memory. About 602 Augustine dedicated his cathedral, re-constructed, if perhaps enfolding some older building, "in the Name of Saint Saviour Jesus Christ, our God and Lord".

In the eighth century, adjacent to the "great church" on the south-east, Archbishop CUTHBERT (740-758) built a second church, of St. John Baptist, for the burial place of himself and his successors. Archbishop Odo (942-959) renewed the cathedral roof, rotten from age, and heightened the walls. The ancient House suffered much in the Danish invasion of the city (1011). It was not destroyed but "profaned and despoiled".

In 1067 a fire caused through carelessness ruined Canterbury. The Cathedral and Baptistry, monastic buildings, and priceless documents were burned. Eadmer, the Singer or Precentor (d. 1124) recorded some features of Augustine's Church, which as a boy in the cloister school, he saw demolished.

He describes two altars in the eastern presbytery, raised up on steps over the crypt; the Singers' choir; the people's place in the nave; towers in the centre to north and south; under the southern tower the chief entrance, with a porch where a court of justice was held; another altar with the Archbishop's chair, made of large stones and cement, standing behind it, close to the west wall.



## THE THIRD CHURCH OF CANTERBURY IS BEGUN

When LANFRANC, Abbot of Caen, became Archbishop in 1070, finding his Cathedral Church "reduced almost to nothing by fire and ruin", he set about "to erect a more noble one". The new church, completed in seven years, preserved many characteristics of the old. The present nave and west transepts keep the lines of Lanfranc's church and certain portions of his actual building may be seen in the north-west transept and the crypt. Priors ERNULF and CONRAD, in the days of his successor, ST. ANSELM, replaced Lanfranc's choir by a longer, wider and much finer building. The Norman crypt beneath it, with its rounded arches and groined vaulting supported by slender columns and sturdy piers, is still undisturbed, but in 1174 Conrad's glorious choir (only forty-four years old), perished by fire. In face of this disaster the monks summoned to their aid a French architect of renown, WILLIAM OF SENS. After examining the scored and scaling columns he decided that the choir must be rebuilt. The monks were overwhelmed by the threatened destruction of the place where daily, almost hourly, they had "watched to God", and for a while William hesitated to pronounce his verdict. He quietly set about the needful preparations and at length the existing choir was begun. In many ways the plans were determined by an earlier tragedy which indeed influenced the whole future history of the Cathedral. On December 29th, 1170, Archbishop Thomas Becket had been murdered in St. Benedict's Chapel in the north-west transept, now called the Martyrdom. He was buried in a small chapel eastward of the crypt, and within six months began the influx of pilgrims to visit his wonder-working tomb.

To William of Sens, as Gervase the monkish historian relates in careful detail, we owe the choir arcades and the vaulting as far as the east end of the eastern transepts; his work is marked by a transition in style from the round to the pointed arch. The needful stone was brought oversea from Caen, the barges being unloaded at Fordwich by means of "ingenious machines" invented by William himself.





THE CATHEDRAL FROM THE WEST





EDWARD THE BLACK PRINCE



After three years' labour, while he prepared to turn the great vault over the eastern crossing, the master-builder fell from the scaffolding some fifty feet to the ground and was obliged to relinquish his unfinished task and return to France. To his successor, WILLIAM THE ENGLISHMAN, "small in body, but in workmanship of many kinds, acute and honest", it fell to reconstruct the eastern crypt, hallowed by the Martyr's tomb, and the glorious chapel above it, where for the future Archbishop Becket's body was to rest in a jewelled shrine. English William worked in part from French William's plans, in part at the dictates of his own genius.

The Norman nave escaped the flames, but gradually fell into a ruinous condition; towards the close of the fourteenth century Archbishop SIMON OF SUDBURY, and after his death on Tower Hill, Prior CHILLENDEEN, remodelled it in the new Perpendicular style after the plans of HENRY YEVELE, Master Mason of Edward III: the north-west tower alone of Lanfranc's work remained till 1832.

The fifteenth century saw the re-building of St. Michael's Chapel in the south-west transept, and lastly of the Lady Chapel in the north-west transept.

## A PILGRIMAGE ROUND THE CATHEDRAL

**Descriptive notices are placed at various points in the Cathedral, which should be read to supplement the information here given.**

You will do well to begin your tour of the Cathedral at the South-West Entrance, going eastward along the nave.

### THE NAVE

On either side are seven piers; from the capitals of their clustered shafts spring the ribs of the "lierne" roof-vaulting. Some have thought the aisles too narrow for their height, but the vistas framed by lofty piers are of incomparable beauty, and the windows, filling the entire width between the buttresses, flood the great space with light. Where the vaulting ribs interlace are bosses carved into shields, bearing the arms of kings, churchmen and states-



men; among them in the nave, the arms of Edward the Confessor and the Black Prince; in the south-west transept, of King Henry V and Thomas Mowbray, Duke of Norfolk; in the north-west, of King Edward IV, and Warwick the King-maker.

## THE WEST WINDOW

The stained glass in the tracery of the west window, together with the figures of the kings, belongs to the 15th century, the figures in the lower tiers, brought here from the choir, clerestory, are late twelfth or early thirteenth century.

## THE MONUMENTS

The tombs of Archbishops ISLIP and WHITTLESEY and many ledger-stones of the Priors were removed when the floor was repaved in 1787. Notice in the north aisle the recumbent effigies of Archbishop BENSON (d. 1896) and Archbishop SUMNER (d. 1862); a tablet to the memory of ORLANDO GIBBONS (d. 1625), Organist of the Chapel Royal, musician and composer; the recumbent figure of SIR JOHN BOYS (d. 1612), founder of Jesus Hospital, and a monument to SIR JAMES HALES — which depicts a burial at sea (1589).

In the south aisle are memorials of WILLIAM GRANT BROUGHTON (1788-1855), educated at the King's School, first and only Bishop of Australasia, Bishop of Sydney, 1817; of his schoolfellow and colleague, SIR GEORGE GIPPS (1791-1847), Governor of New South Wales; and of the famous airman, MAJOR EDWARD MANNOCK, V.C., D.S.O., M.C., who perished in aerial combat July 18th, 1918.

The aisle under the north-west tower, close to Archbishop Benson's tomb, was, in 1930, furnished as the CHAPEL OF ST. AUGUSTINE, in memory of Dr. A. J. Mason, some time Master of Pembroke College, Cambridge, and a Canon of this Cathedral for 33 years.



The FONT (1639), the gift of John Warner, Bishop of Rochester, a former Canon, was torn down by the Puritans, the fragments were preserved and re-erected after the restoration by WILLIAM SOMNER, Canterbury's historian.

The PULPIT was erected in 1898 as a memorial to Dean Payne-Smith.

The nave in monastic times was the people's church: their altar stood on the central platform above the lowest flight of steps under the great Rood.

Turning now to the left, descend the steps into the north-west transept, called the martyrdom.

### THE MARTYRDOM

Here, on Tuesday, December 29th, 1170, in the late afternoon, Archbishop Becket, ST. THOMAS OF CANTERBURY, met his death at the hands of four knights of Henry II, Fitzurse, de Moreville, de Tracy and le Bret. The martyrdom thus suffered led to a long series of pilgrimages to the Cathedral lasting over 360 years. It is therefore a place full of memories, and calls us to silence and recollection. A stair-turret in the N.W. corner is in part Lanfranc's work, and some of the original skirting stones remain under Dr. Chapman's monument, where the "Altar of the Sword's Point" formerly stood. Notice the great NORTH WINDOW, once completely filled with richly-coloured glass destroyed in 1642 by the Puritan fanatic, Richard Culmer, known as "Blue Dick". In the remaining portion Edward IV (who gave the window) and his Queen with their children, are represented kneeling in prayer. Notice also the beautiful tomb of JOHN PECKHAM, Archbishop and Franciscan Friar (d. 1292), with the trefoil canopy; the figure in bog oak may be only the core of the original effigy. Against the same wall lies Archbishop WARHAM (d. 1532).

Eastward, through the carved screen, you enter THE LADY CHAPEL, completed in 1455 by Prior Goldstone the first. There is delicate fan-tracery on the roof; the carvings of angels and leaf-trails on the walls were cut away to make room for stall-work, now vanished. This chapel is set apart for private prayer.



Return through the Martyrdom, up the stairway specially made for the monks to avoid the throng of pilgrims and pass along the north aisle.

## THE NORTH AISLE

Here, in the Norman wall-arcading, are remains of work which escaped the fire, partly transformed to the newer style (Transitional). The arches overhead are richly moulded and adorned with zigzag carving, the work of William of Sens.

The WINDOWS in this aisle well illustrate the mediaeval manner of presenting the Bible story for those unable to read it for themselves. The medallions form part of a series of twelve illustrating our Lord's life and teaching, which once adorned the aisle. The Visit of the Magi, the Marriage Feast at Cana, and the Parable of the Sower are noteworthy panels. In a recess the STORY OF ST. EUSTACE was frescoed, probably in the fifteenth century; his vision of a stag bearing the Crucified between its antlers, and a brazen bull, the instrument of his martyrdom, can still be distinguished. A reconstruction of the fresco, in a series of four paintings by Professor E. W. Tristram, hangs opposite, on Eastry's screen.

## THE NORTH-EAST TRANSEPT

Here look up at the arcading, effective but ill-spaced, which decorates the wall; the Norman clerestory windows now form a triforium; the new clerestory was added by French William. Archbishop TAIT's monument stands at the northern end. The two apsidal chapels are dedicated to St. Martin and St. Stephen. The former was furnished, under the direction of Sir Herbert Baker, as a memorial to the late Lord Milner, whose services are commemorated on the north and south walls. Here is a mediaeval painting of the Saxon QUEEN EDIVA, a benefactress of the Cathedral; her name scratched on the left-hand wall indicates her burial place; on the right another rough inscription,



LANFRANCUS, is the humble memorial of a great Archbishop. St. Stephen's Chapel is the resting-place of Cosmo Gordon, LORD LANG OF LAMBETH, Archbishop of Canterbury 1928 to 1942. Here the round bases of the columns are believed to mark the point at which William the Englishman took up the work of construction.

Pass on now eastward along the aisle. The Bible-desk in the left hand recess may have held a chained Bible in days before printed books were abundant.

THE CHAPEL OF ST. ANDREW, on the left, survived the fire, and its Norman workmanship, save for an early vaulted roof, has been little changed.

Ascend the steps into St. Thomas's chapel.

## ST. THOMAS'S CHAPEL

GENERALLY KNOWN AS THE TRINITY CHAPEL

Here every stone and monument is rich with memories of a storied past. The place of honour was once held by THE SHRINE OF ST. THOMAS, which stood in the centre (now an empty space), the focus of all Canterbury Pilgrimages, for over 300 years. A marble table, with arches on each side, carried an oak chest shaped like an ark, strongly bound with iron. The timber-work was covered with golden plates, embossed with golden wires, pearls and precious stones. The painted wooden cover which usually concealed it, was drawn up, at a signal from the guide (a monk), by pulleys from the roof. The surrounding pavement is worn into ridges by the constant traffic of the pilgrims who once knelt there in thousands. The shrine was dismantled, and the jewels carried to Henry VIII's Treasury, in September, 1538.

On the south side of the chapel is the tomb with resplendent gilded effigy of EDWARD THE BLACK PRINCE (d. 1376), victor of Crecy (1346). Accoutrements such as he wore in tournament hang above on a beam, and near at hand is Professor Tristram's reconstruction of the painting of the Trinity beneath the canopy. Next to the Prince lies Archbishop COURTENAY (d. 1396), opponent of Wicliffe and the Lollards; and, under a plastered mound, ODET DE



COLIGNY, CARDINAL DE CHASTILLON (d. 1571), a Huguenot leader. In the south aisle is the tomb of HUBERT WALTER (d. 1205), Archbishop, Statesman and Crusader. Opposite to the Black Prince on the north is the alabaster figure of his nephew, Henry IV, by whose side rests his second wife, JOAN OF NAVARRE. The adjacent chapel, dedicated to Edward the Confessor, was his chantry: it was refurnished in 1931 for private devotion. Professor Tristram has reconstructed the paintings of the murder of Becket and the Coronation of the Virgin at the head and foot of the royal tomb. Next to the King kneels NICHOLAS WOOTTON (d. 1567), first Dean of Canterbury after the Reformation. Across the aisle is the portrait effigy of RANDALL THOMAS, LORD DAVIDSON OF LAMBETH, Archbishop of Canterbury, 1903 to 1928, whose grave is in the cloister garth.

## THE CORONA

The easternmost chapel, the principal apse of the Cathedral, is named THE CORONA or BECKET'S CROWN. Pilgrims were shown here a jewelled reliquary, shaped like a man's head, supposed to contain part of the Saint's tonsure. Here now stands ST. AUGUSTINE'S CHAIR of Petworth marble, designed like a Roman judicial seat. Unlike CONRAD'S CHAIR "made out of a single stone", which probably perished in the fire of 1174, this is constructed in three sections and was completed about 1205. Every Archbishop of Canterbury uses it at his enthronement, and, also, every ten years, at the service of welcome to the Bishops of the Anglican Communion attending the Lambeth Conference. Till the nineteenth century it stood where the high altar is now.

CARDINAL POLE'S tomb (d. 1558) is against the north wall; on the south the kneeling figure of Archbishop FREDERICK TEMPLE (d. 1902) is framed in a monument of Cornish marble.

The thirteenth century STAINED GLASS in the Chapel of St. Thomas, possibly French in origin, portrays the miracles of St. Thomas, especially those wrought at his tomb in the crypt.



The second window from the east on the north side contains, in the top-most medallion, a contemporary representation of the Shrine. Above the flight of steps on the south side, worn by pilgrims' feet, observe a small CHAMBER, commonly called a Watching Chamber, which was actually set apart for the making of the Sacramental Bread.

Pass next along the south aisle.

## THE SOUTH AISLE

ST. ANSELM'S CHAPEL on the left belongs to Prior Ernulf's building and survived the fire. Much work of Norman craftsmen remains here. The fresco on the north wall of the apse, representing St. Paul at Malta shaking the viper from his hand into the fire, the large Decorated window and the tomb of Archbishop MEPHAM (d. 1333) forming an entrance screen, are noteworthy.

Proceeding along the aisle westward, the SOUTH CHOIR TRANSEPT, which presents similar architectural features to the north, was formerly used as a chapel by the King's School. The apsidal chapels are dedicated to ST. JOHN THE EVANGELIST and ST. GREGORY. Here stood in use as an organ case part of the throne given by Archbishop TENISON (1695-1716), finely carved by Grinling Gibbons. It was much damaged in the air raid of June, 1942. In the clerestories of both transepts are examples of the earliest stained-glass in the Cathedral, representing Our Lord's ancestry.

Two nameless effigies beneath the windows in this aisle may represent the famous Prior, HENRY OF EASTRY (d. 1331) to the east, and Archbishop WALTER REYNOLDS (d. 1327) to the west. A doorway in the south wall leads to All Saints' Chapel over St. Michael's Chapel.

## THE SOUTH-WEST TRANSEPT

The flight of steps descending to the SOUTH-WEST TRANSEPT preserves an earlier arrangement than that on the north side, where changes were made to facilitate the monks' passage.



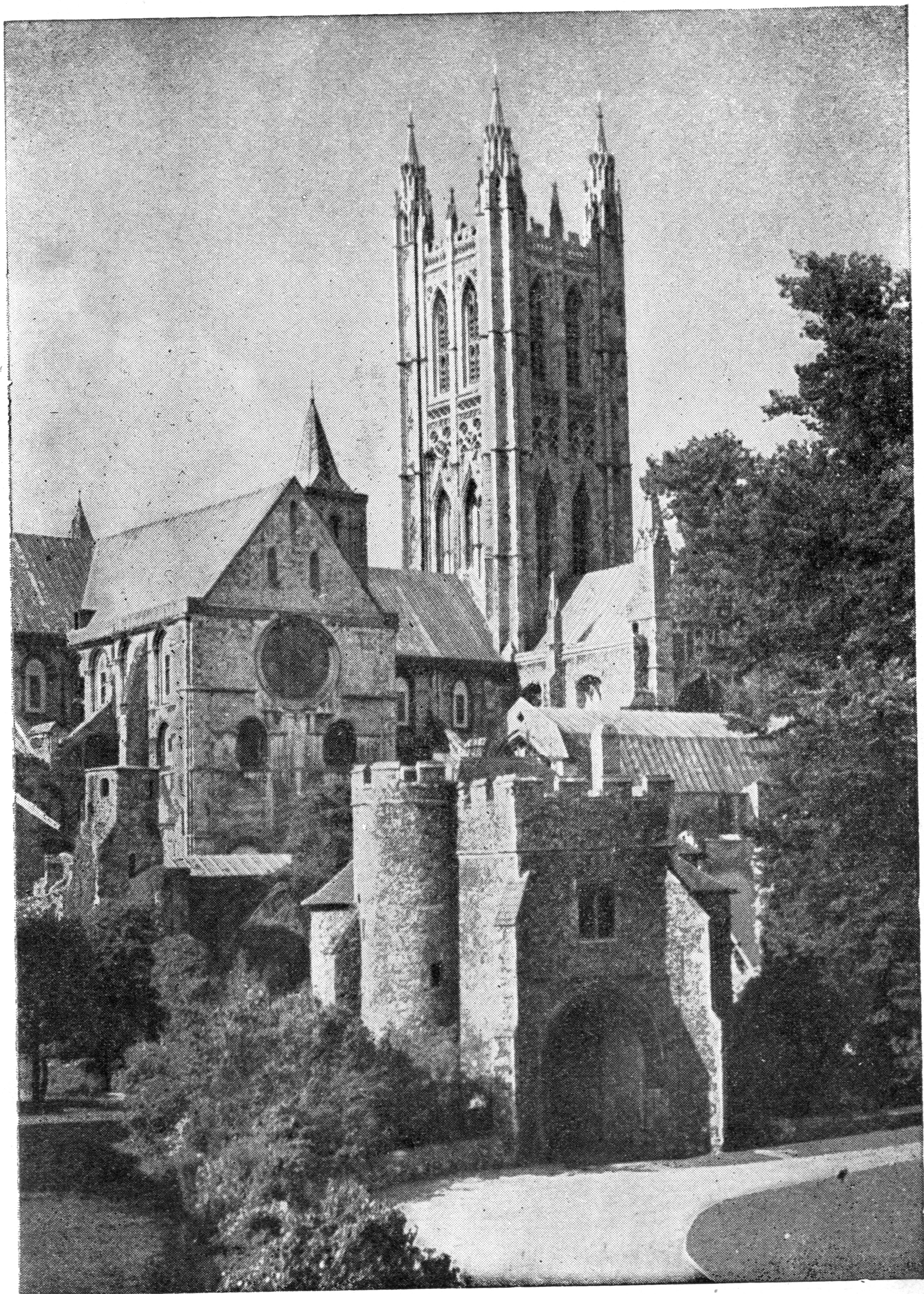
The SOUTH WINDOW in this transept is filled with magnificent stained-glass; the large single figures of ancestors of Our Lord, typical of late twelfth century workmanship, came from the clerestory windows of the choir and transepts, where, in the nineteenth century, modern copies were inserted. These early figures are surrounded by heraldic panes of fifteenth century work. On the west side is a modern window by Whall.

The CHAPEL OF ST. MICHAEL was completed in 1439. The original Norman apsidal chapel was then rebuilt, on a larger scale, with a rectangular east end, to accommodate the tomb of MARGARET HOLLAND (d. 1439) daughter of the Earl of Kent, and her two husbands, John, Earl of Somerset, and Thomas, Duke of Clarence, who had first been interred "near the shrine of St. Thomas on the north side". At this time the coffin of Archbishop STEPHEN LANGTON (d. 1228) buried before the altar in the older chapel, was placed above ground, under the altar, with the foot thrusting out through the eastern wall. For Kentish men this is now the Buffs' Chapel, and it contains many memorials of that fighting regiment as well as of earlier defenders of England. The effigies of Colonel PRUDE and the Canterbury family of THORNHURST are fine examples of seventeenth century monumental design.

## BELL HARRY TOWER

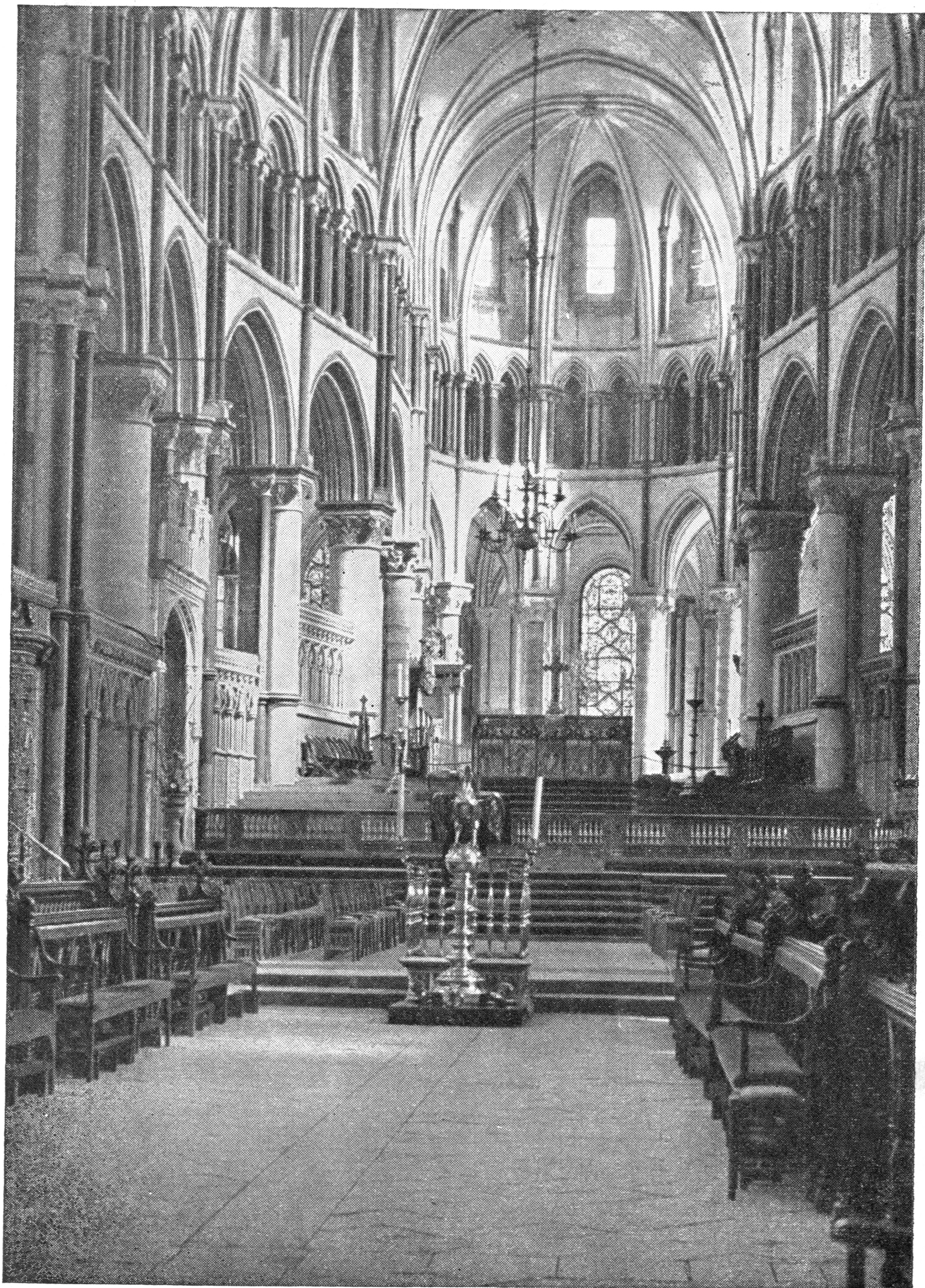
Return now to the central stairway; look upwards into the interior of BELL HARRY TOWER, and at the tie-bands with their network of stone, inserted by Prior Goldstone II to strengthen the tower-piers; they bear his initials and three gold stones with the motto *Non Nobis, Domine*. Examine also the fine western face of the CHOIR SCREEN, dating from the fifteenth century. In the niches are six crowned figures, identified as HENRY V, RICHARD II, and ETHELBERT, holding his church, north of the entrance; EDWARD THE CONFESSOR, HENRY IV and HENRY VI, to the south. Thirteen small niches encircling the doorway once contained figures of CHRIST and the TWELVE APOSTLES, destroyed by the Puritans. Pass through the screen into the choir.





THE CATHEDRAL FROM THE NORTH-EAST





THE CHOIR



## THE CHOIR

Notice first the splendour of the architecture. The arcades rest on great columns, alternately circular and octagonal, the work of William of Sens; their capitals, elaborately foliated, may have been carved by his hand. Slender shafts of Purbeck, tied with marble bands against the stouter piers, are used with great effect. The eye is carried upwards to the triforium and clerestory, and to the over-arching roof where carved bosses mark the intersection of the stone groins. The arcades towards the east are skilfully drawn together to form a "canted" or slanting bay. By this device it was possible to leave untouched the Norman chapels of St. Anselm and St. Andrew, spared by the flames.

Around the choir is a SCREEN of stone-work erected by Henry of Eastry during his long priorate of forty-six years (1285-1331). It was once hung with tapestries, sold under the Commonwealth and still preserved at Aix-en-Provence. The presbytery should be seen on a weekday, when the seats are removed and its stateliness revealed; certain slabs of "veined marble of a delicate brown colour" are believed to be the original pavement of Conrad's choir. Lead is found in the joints, the effect of the fire of 1174, which melted the lead of the roof, causing it to stream between the paving stones.

Tombs of the Archbishops stand around the presbytery. Archbishop CHICHELE'S (d. 1443) on the north, contemporary with Henry V, is richly coloured; near it Archbishop BOURCHIER'S (d. 1486) was built at a great height to avoid intercepting the light falling from the north aisle on the altar, which formerly stood on a lower level of the steps. On the south are the tombs of Archbishop SIMON OF SUD-BURY (d. 1381), Archbishop STRATFORD (d. 1348), and Cardinal-Archbishop JOHN KEMPE (d. 1454), a man of Kent and founder of Wye College; the last has triple canopies of carved wood.

The SHRINE OF ST. ALPHEGE once stood on the north side of the high altar; opposite was the SHRINE OF ST. DUNSTAN. The beautiful diaper-patterning was close to it and formed part of the sedilia.



The ARCHBISHOP'S THRONE was erected in 1840. The Canons' Return-Stalls (1663-77) against the western screen are ornamented with rich seventeenth century carving.

This choir, hallowed by the prayer and praises of many generations, was the centre of the life of the monastery: here the daily offices are still said and the Sacrifice of Praise is offered in the Name of Christ.

Here too may the pilgrim of to-day make his petition, having especially in remembrance the safe keeping of the great House amid the perils of war.

## COLLECT FOR THE CATHEDRAL

*O Lord, Who by the prayers and hands of Thy servants hast raised high in so fair sanctity this House of Thy Doctrine and Service; We humbly beseech Thee to build and bind Thy people, one and all, into one spiritual, fitly-framed Temple; and so to manifest Thyself in this Thy Sanctuary, that Thou Who workest all Thy Will in the sons of Thy Adoption mayest continually be praised in the joy of Thine Heritage, through Jesus Christ our Lord. Amen.*

## THE CRYPT

The NORMAN CRYPT, unrivalled in magnitude and beauty, in Lanfranc's time extended only to the third bay from the west end. It was lengthened by Prior Ernulf (1096-1107) under Archbishop Anselm, and dedicated to the Virgin Mary. During the next half-century the sculpture of the capitals was gradually completed. The west wall, with its short return walls at the sides, is mainly Lanfranc's work. On its face may be detected the three curves of his comparatively low vaulting, indicating that this central portion of his crypt was divided by two rows of columns into three alleys running eastwards. The ashlar facing above the curves is the work of Ernulf, who raised the height of his new crypt.



The CHAPEL OF OUR LADY OF THE UNDERCROFT, which had been deserted since 1538, was repaired in accordance with the wishes of Archbishop Lord Davidson by some of his friends, and is now once again used for the Worship of God. Stone screens were first set up between the Norman pillars probably in the time of the Black Prince, who directed that he should be buried ten paces from the altar: an empty grave-space exists which might have sheltered his coffin while his monument was preparing. The large ledger-stone from which the brass had been torn covered the grave of Cardinal-Archbishop MORTON (d. 1500), whose monument and effigy stand close by.

The tomb of JOAN BURGHERSH, LADY MOHUN OF DUNSTER (d. 1404) shows the attire of a lady of the fourteenth century; the monument, of LADY TRYVET (d. 1433), in the south-east transept, the dress of the fifteenth.

THE CHAPEL OF THE HOLY INNOCENTS (north side) is, except as regards the East Window, entirely of Norman construction and has two very finely ornamented pillars of the period.

The EASTERN CRYPT is the work of William the Englishman and highly original in design. Formerly a small rectangular chapel stood here, in which the tomb of St. Thomas was made, on a site between the two central Purbeck shafts; there Henry II knelt to receive penance for his share in the murder, and hither came the first of the pilgrims. During William's re-building, wooden screens were placed round the tomb, and the pilgrimages went on uninterruptedly.

Notice the curious drawings on the west wall ("graffiti"), representing Christ the Teacher, surrounded by emblems of the Four Evangelists. An obliterated painting of a mitred figure on one of the pillars has left traces popularly known as "Becket's Ghost". Of more interest was the discovery in 1888 under the paving west of the original tomb, of a box of bones which many scholars identify with those of Thomas Becket, taken from the Shrine and hidden here after its destruction in 1538.

In the south transept are the CHANTRIES OF THE BLACK PRINCE. The Norman work was encased in the Decorated Style, with elaborate lierne vaulting, in 1363. The two altars, served by two chaplains, were endowed as a con-



dition of the Pope's sanctioning the Prince's marriage with his cousin Joan, the Countess of Kent. The roof-bosses deserve study; they include one or more supposed portraits of the Lady Joan. A French service held here every Sunday afternoon kept alive the memory of Huguenot and Walloon refugees who came to Canterbury, chiefly in the reign of Elizabeth, and received permission to worship in Ernulf's Crypt.

## THE CLOISTER

The Cloister has stood upon its present site since the earliest days of the Monastery; the present structure dates for the most part from the 15th century. The shields of contributors to the cost of its erection enrich the vaulting with an unique display of heraldry. The arms of King George VI, Queen Elizabeth and their two daughters, with those of Mary, the Queen-mother, added in the north alley, to commemorate the Royal visit in 1946. Here the monks passed much time pursuing their studies, writing and illuminating their manuscripts. They paced the alleys for exercise and assembled there to go in procession to the Cathedral. The benches in the south alley may bear traces of games played by the novices in their recreation time. The grave of "DICK SHEPPARD", Vicar of St. Martin's-in-the-Field and Dean of Canterbury, is in the Cloister Garth and stained glass to his memory fills a bay of the west alley.

## THE CHAPTER HOUSE

In the Chapter House the brethren met daily before High Mass to conduct the business of the house and to arrange the affairs of their common life. The present building has Norman walls to north and south. The arcading of trefoiled arches was added by Prior Eastry about 1304; the wooden waggon-vaulted roof, with its gilded ribs, by Prior Chillenden in 1405-6. The canopied seat at the east end is the Prior's seat; the other officials were placed on either side of him; the brethren sat on the stone benches along the walls. Here St. Thomas preached at the Christmas-tide before his martyrdom, and it was the Sermon-house of Puritan times.



## TO THE PILGRIM AT DEPARTURE

The Cathedral has welcomed you to every part of itself without charge or fee. If you are grateful, put an offering into one of the boxes provided for the purpose.